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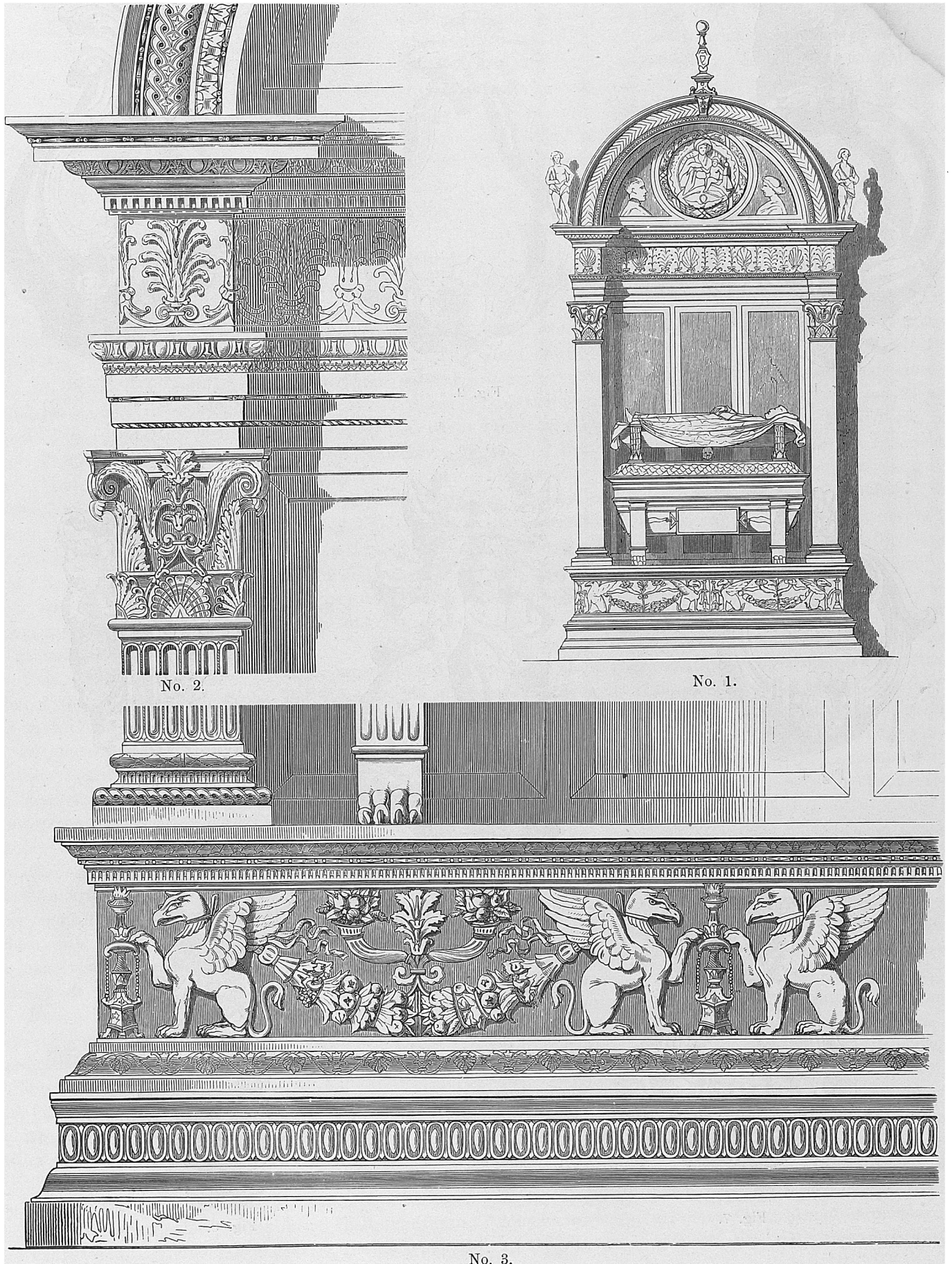
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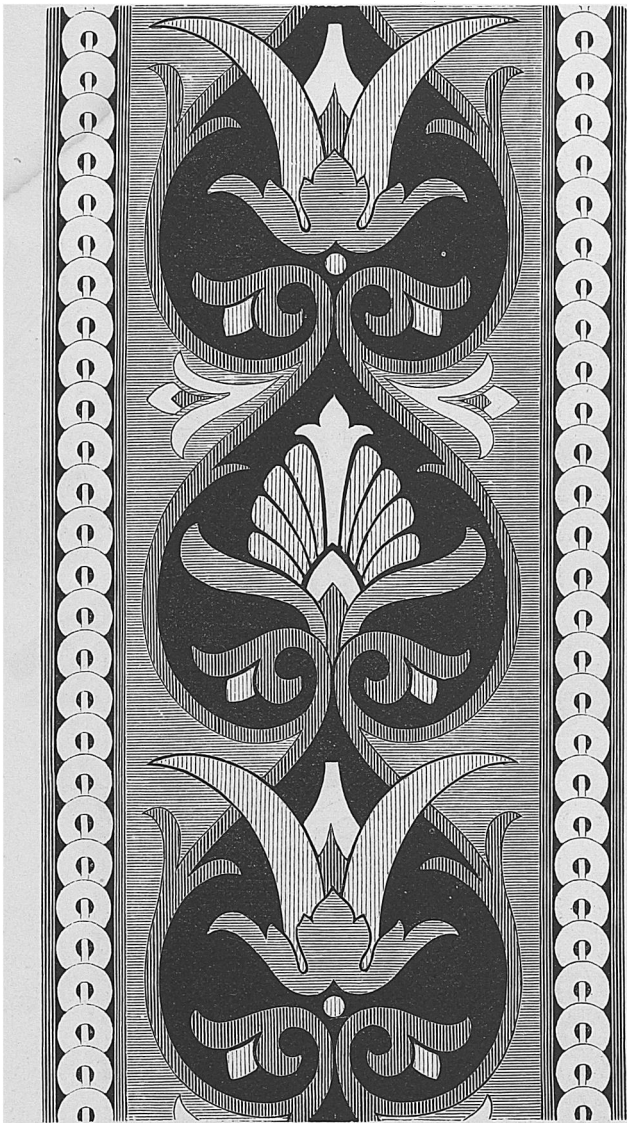
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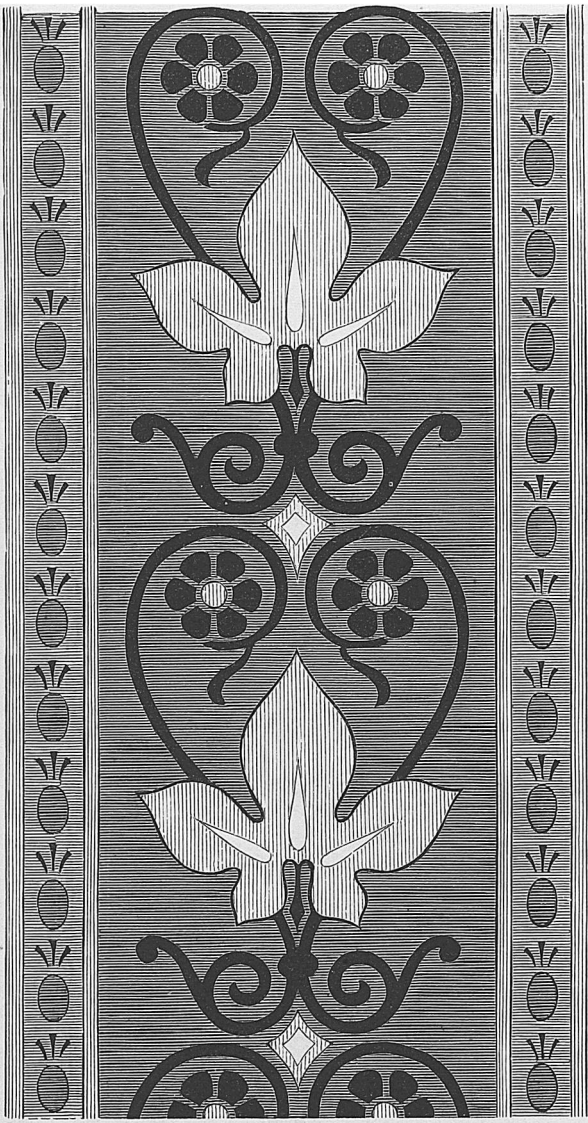
SPECIMENS OF ORNAMENTATION.



Nos. 1—3. Sepulchral Monument of Pietro Noceto, by M. Civitale in Lucca Cathedral; Sixteenth Century.
 No. 1. Front Elevation. — Nos. 2 and 3. Details of Pedestal and Cornice; $\frac{1}{15}$ of real size. — The monument, executed in white marble is inlaid with porphyry, indicated by the darker shading in No. 1, the ground of figures of semicircle being serpentine. The ornaments, frieze and capitals picked out in gold: the candelabrum surmounting the whole entirely gilt.



No. 4.

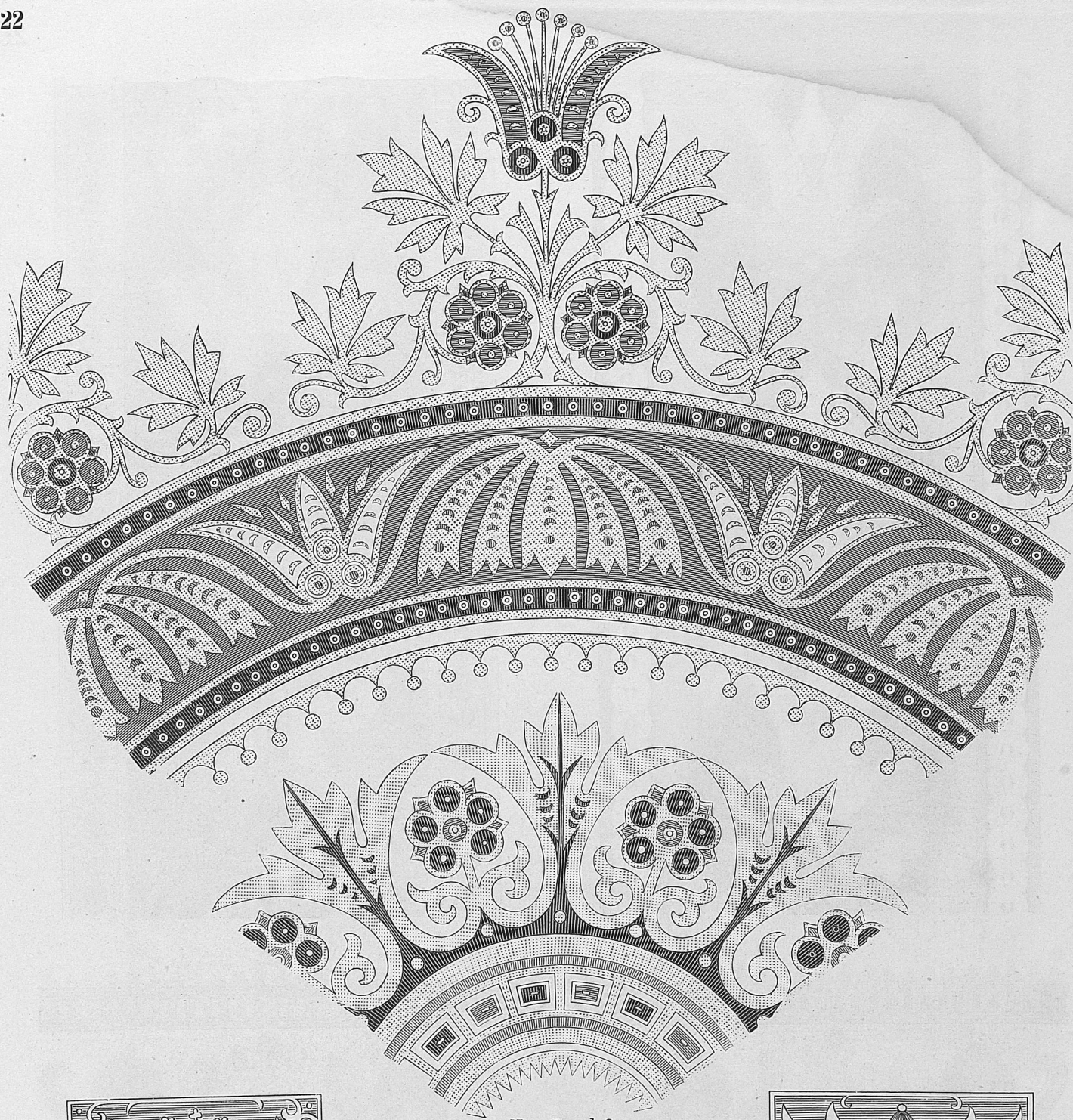


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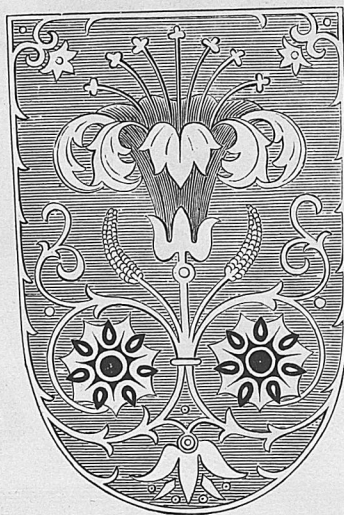


No. 6.

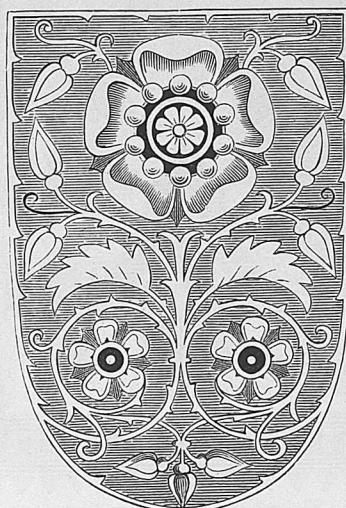
Nos. 4—6. Vertical and horizontal Border Patterns for Apartments.



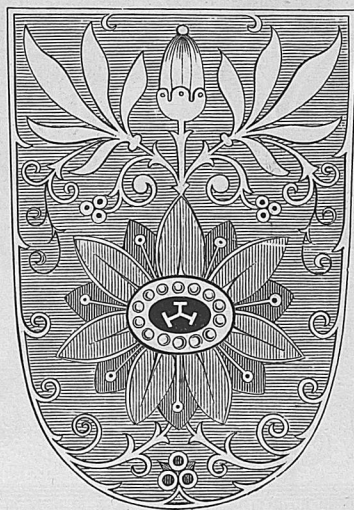
Nos. 7 and 8.



No. 9.



No. 10.



No. 11.

Nos. 7—11. Modern Surface Ornament, executed on opaque glass by Messrs. J. and L. Lobmeyr, Vienna. — The dotted parts of design representing gold, the horizontal shading light blue, the dark shading vermillion.

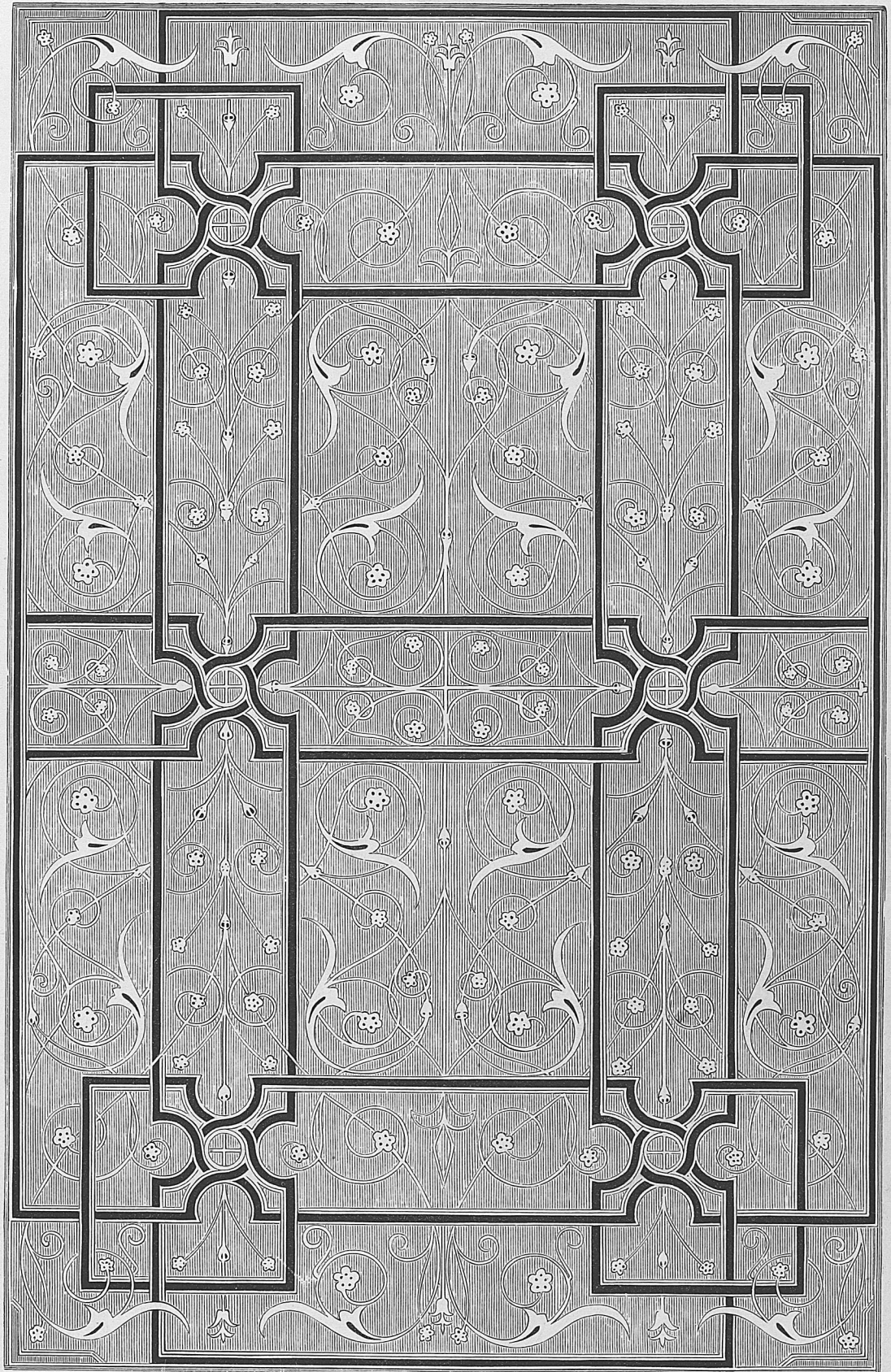


No. 12.

No. 13.

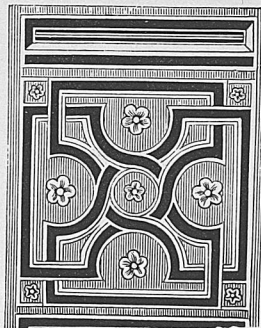
No. 14.

Nos. 12—14. Flower-pots, Vases, and Fruit-stand in crystal with metal mounts; $\frac{1}{2}$ of real size; executed by Messrs. J. und L. Lobmeyr, Vienna.



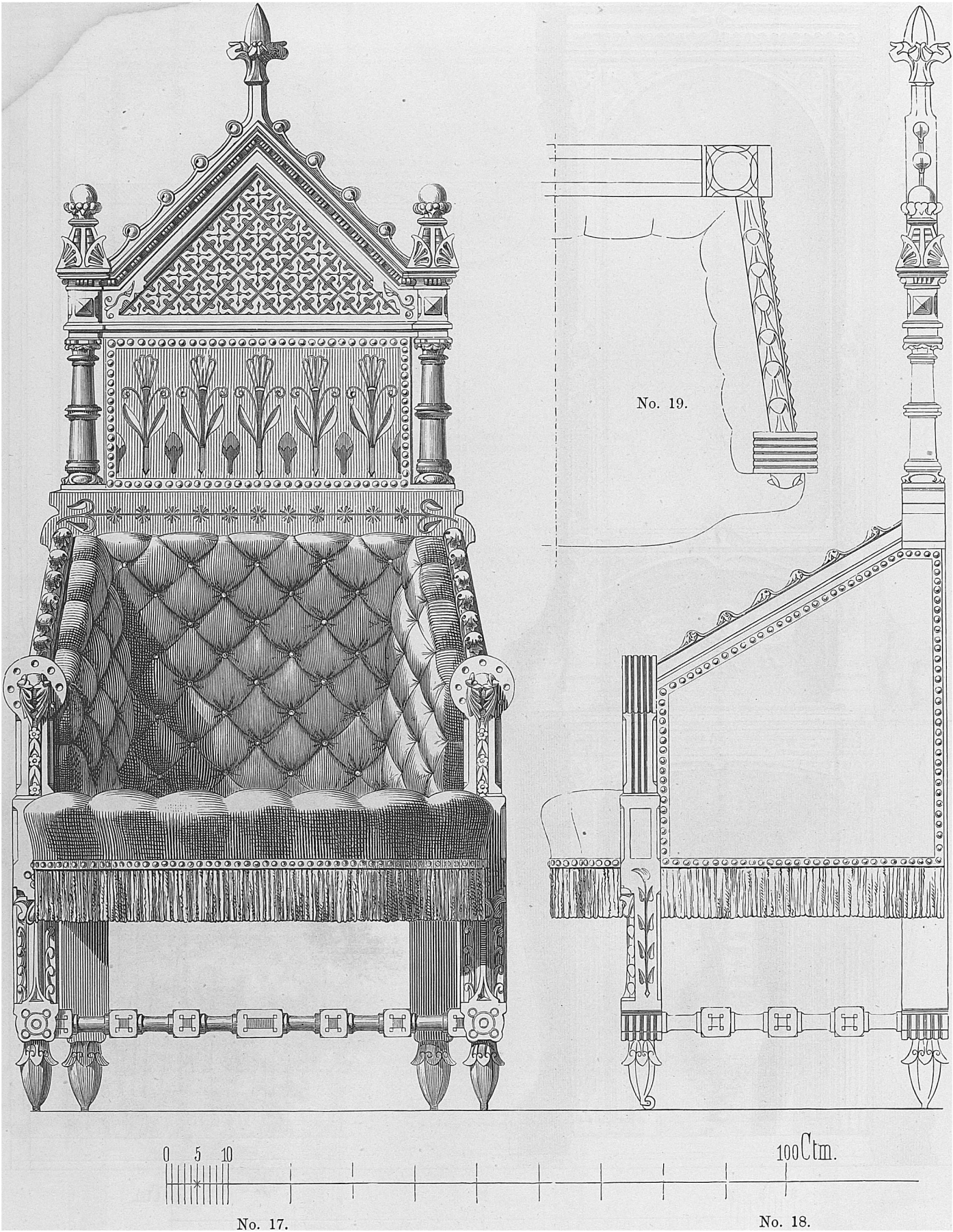
No. 15.

Nos. 15 and 16. Bookcover; by
MM. Petit & Massard, Paris. The
dark parts of design in red leather,
the vertical shading representing



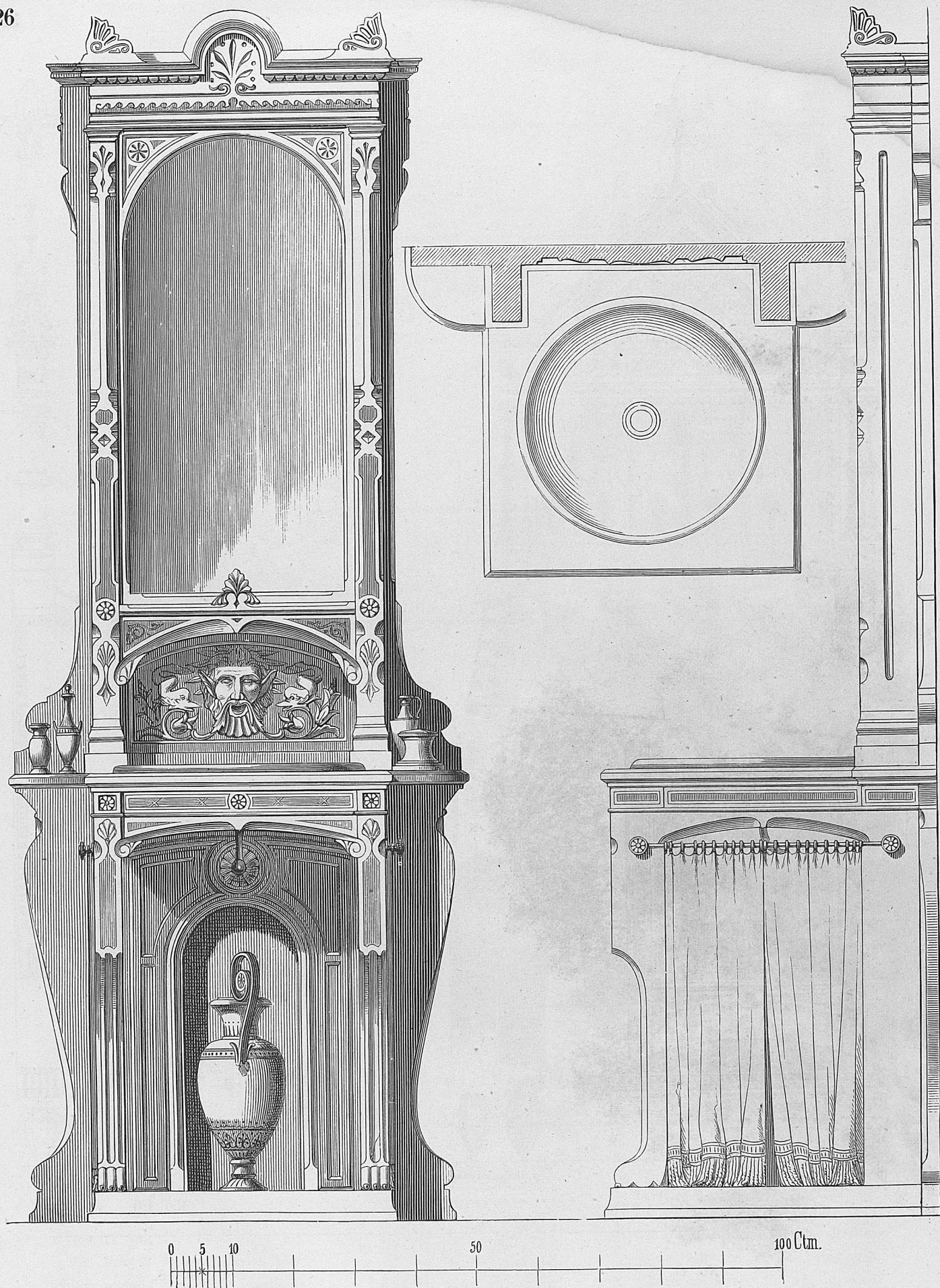
No. 16.

the ground-color of the leather,
ornaments in blank being gilt.
Back of cover, No. 16, shows 5
divisions or compartments.



Nos. 17—19. Arm-chair in Modern Gothic. M. P. Bénard, Archt., Paris.

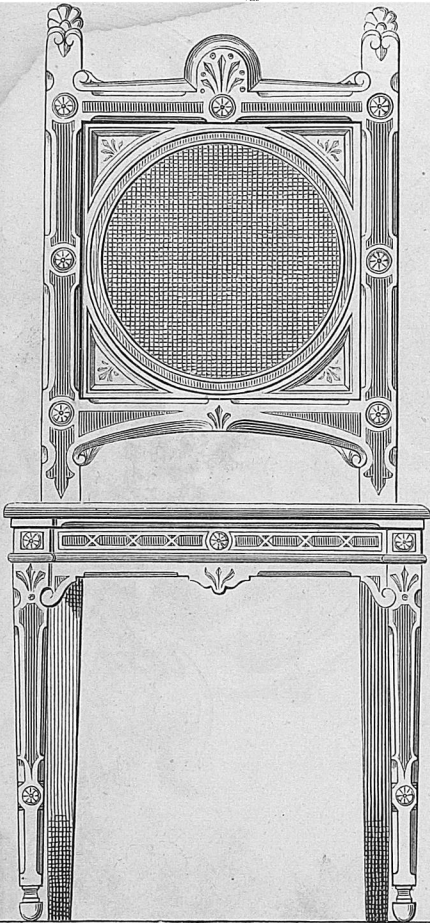
The ornaments, either incised or inlaid, may partly be omitted, as shown by details, No. 5 of Supplement.



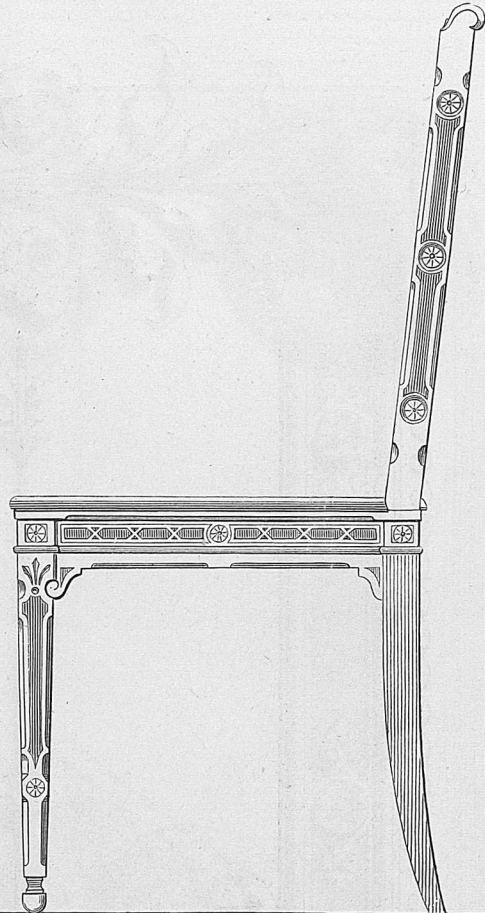
Nos. 20—22.

Nos. 20—22. Washhand-stand with Pier-glass. Mr. Rehlender, Archt., Berlin.

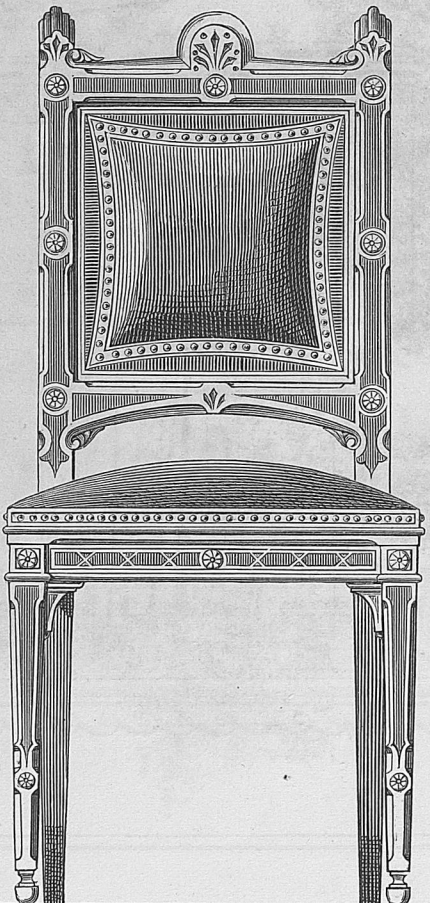
The chamfers and ornamental parts, in opposition to the polish of the furniture in light ash, are mat, the latter being partly surface ornament, partly carved, the flowers especially deeply sunk. The plan shows two projecting corner brackets for placing toilet-objects. A tap projecting from mouth of mask under glass throws the water into the basin. The slab is marble, the mask and ornament bronzed zinc. For details see Supplement Nos. 1 and 2.



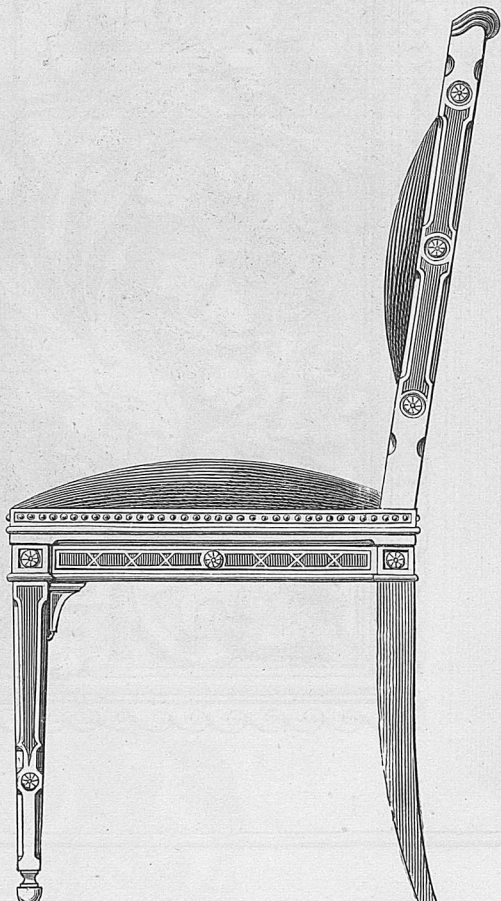
No. 23.



No. 24.

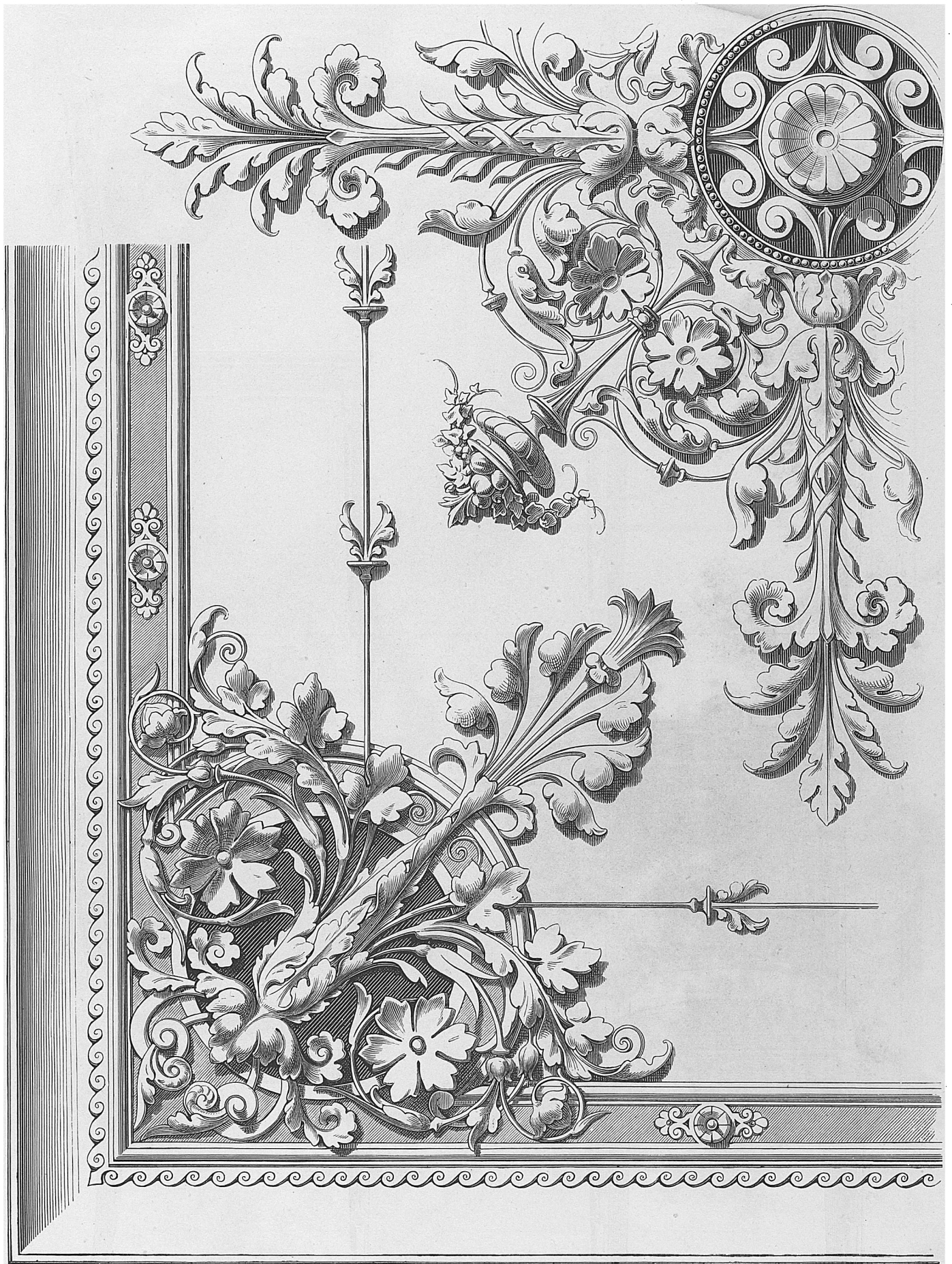


No. 25.



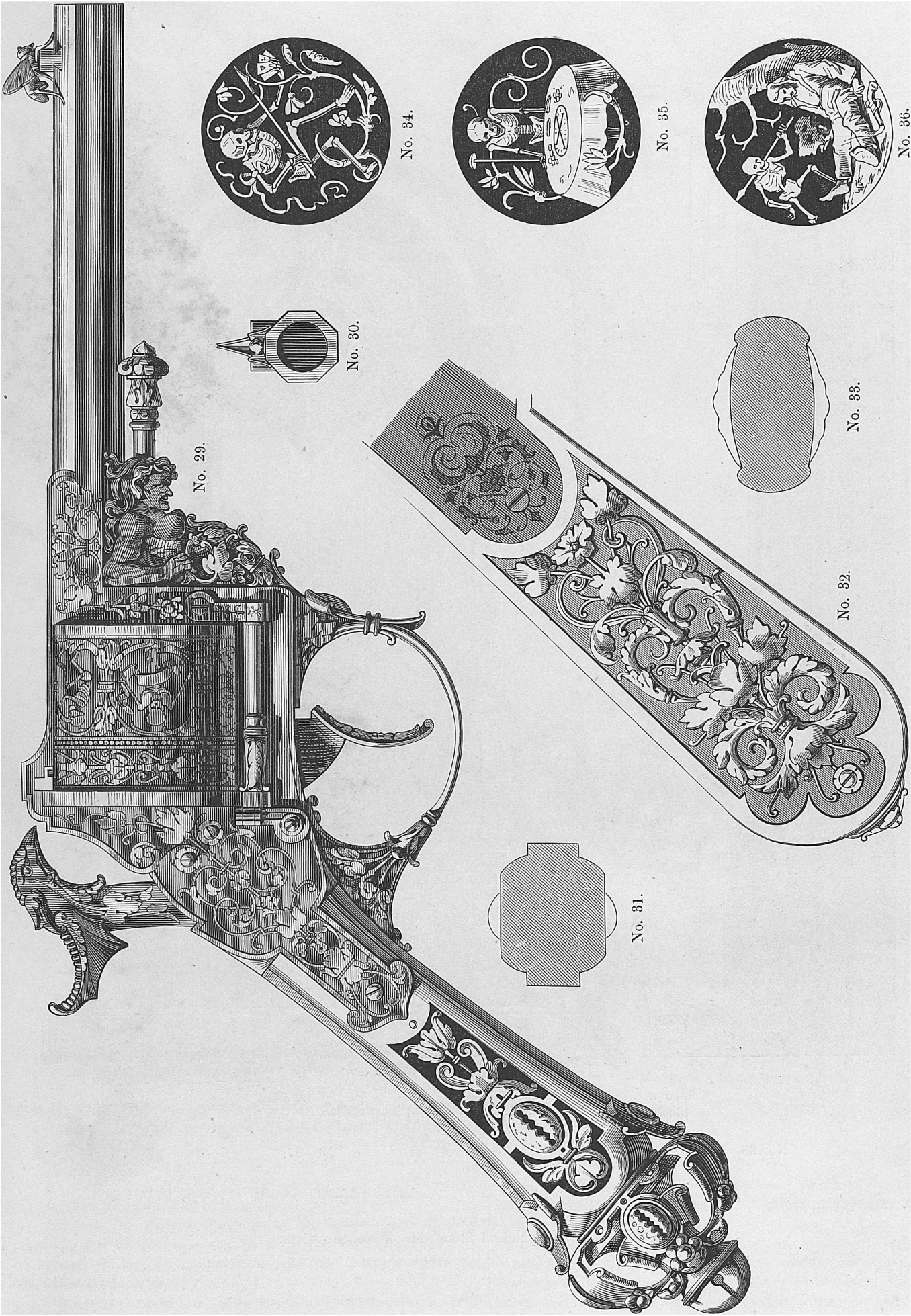
No. 26.

Nos. 23—26. Cane-bottom and Stuffed Chairs, Mr. Rehlender, Archt., Berlin.
 The chairs, belonging to the same set as Nos. 20—22, are executed in the same style. Details in Nos. 3 and 4 of Supplement.

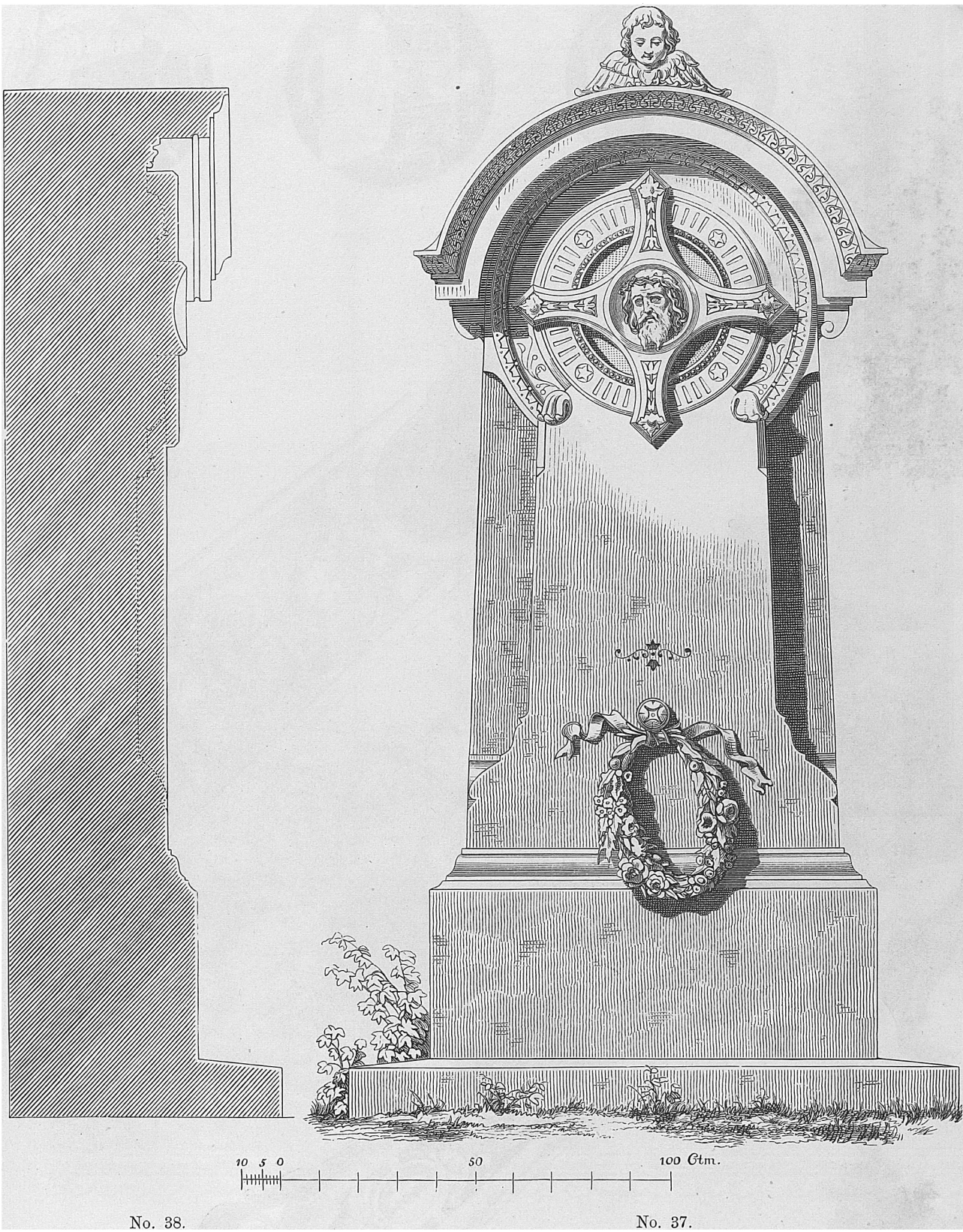


Nos. 27 and 28.

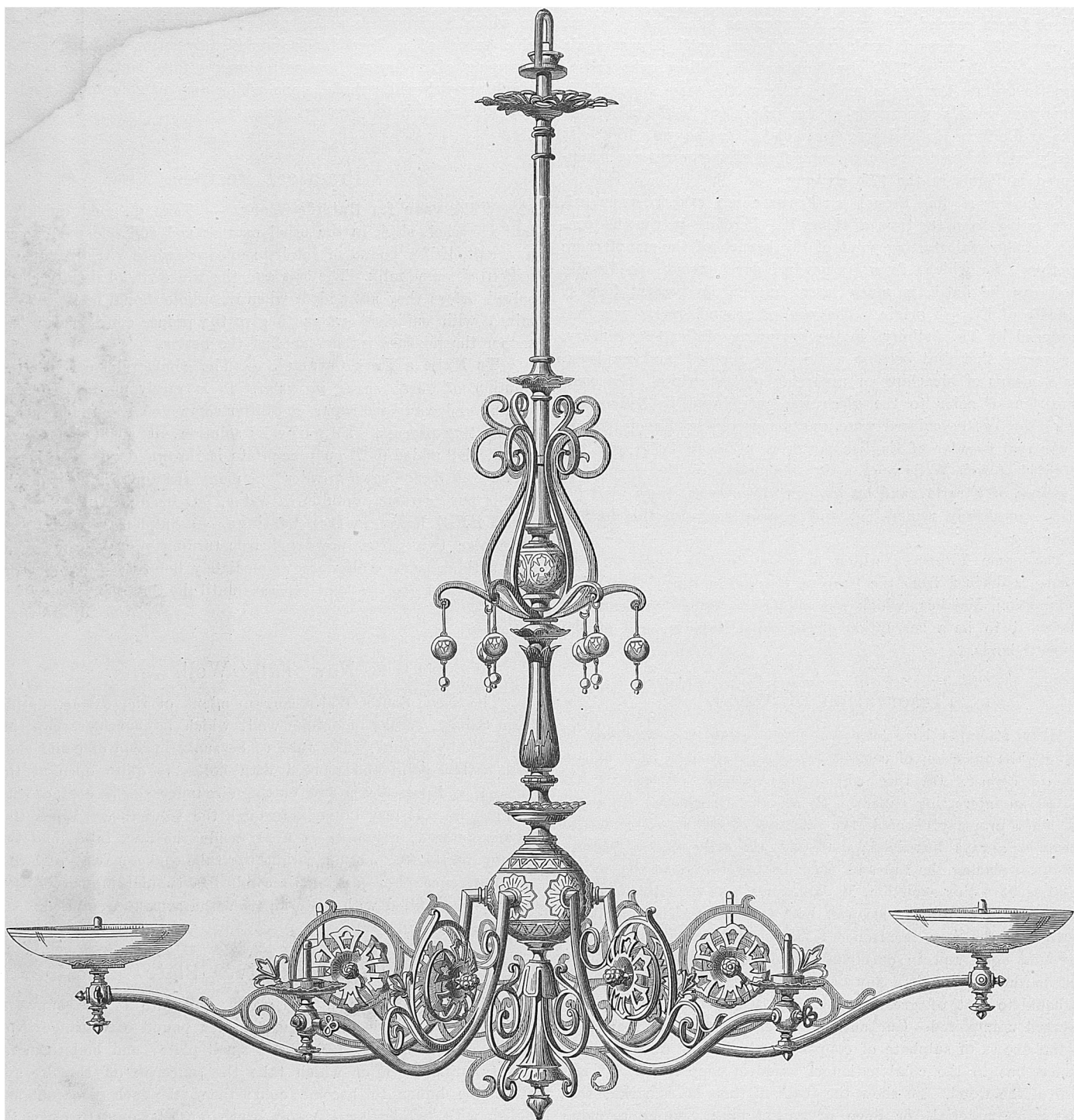
Nos. 27 and 28. Centre and Cornerpieces for Stucco Ceiling. Mr. A. Toepfer, Augsburg. The color, indicated by the shaded parts is but sparingly used, being merely intended to set off the plastic forms of the ornaments by a warm tint.



Nos. 29—36. Revolver, Mr. F. Barth, Munich. The handle, No. 29 to be worked in ivory, No. 32 either wood or ivory; Nos. 34—36 representing a dance of the dead, disposed round the chamber.



Nos. 37 and 38. Sepulchral Stone, Mr. Wolanek, Vienna.



No. 39.

No. 39. Bronze Chandelier, executed by Mr. D. Hollenbach, Vienna.

VARIOUS.

Historical Notes on Earthenware.

Amongst the various branches of the potter's art, that of preparing fine earthenware was certainly discovered last, and may be termed modern in comparison with the more common or enamelled productions.

Clay-wares composed of a soft, porous, calcareous mass, covered with enamel, were first made by the Arabs, and introduced by

them into Spain. The celebrated Palace of the Alhambra, built in the year 1273 by Mohamed Ben Alhamar, is profusely decorated with tablets of earthenware, and with urns of the same substance. A knowledge of earthenware was first introduced into Italy by the Arabs (1415); but it appears that the manufacture of pottery was discovered independently by the Florentine sculptor, Lucca della Robbia (1338 to 1430), who cultivated it with great assiduity and success, as a means of embodying artistic conceptions. A grand-